READ AND REFLECT.

NOTICE TO OUR PATRONS—If the individual members of an audience would stop to think for just an instant, they would undoubtedly appreciate the fact that the habit of rising from our seats and leaving the theatre before the curtain falls, is a most annoying one, and one that should be stopped. We therefore beg our audiences to kindly remain in their seats until the close of the performance

Evenings—doors open at 7.30, curtain rises at 8:15 sharp. Matinees—doors open at 1:30; curtain rises at 2:30 sharp.

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It is strange, but there is a class of people that seem to take an intense delight in bespattering the floor with tobacco juice and in being boisterous and using profane language. These people should know at once that the courts authorize their immediate expulsion, should the management see fit to exercise its rights.

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FRED. L. EVANS ..... DIRECTOR OF ORCHESTRA.
GUS. SCHABACKER ..... STAGE MANAGER.
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Wednesday, April 26th, 1893.

PROGRAMME.

THE GIFTED ACTOR,

MR. NEWTON BEERS,

Supported by the young emotional actress,

LORA ADDISON CLIFT

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LOST IN LONDON.

(Programme Continued on Page 3.)

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Between the Acts.

Man (rising wearily to let late comer pass to his seat in the theater): "This eternal getting up is really annoying." Late Comer: "I know it is. That is the reason I never come in myself till the curtain is up."—*Texas Siftings.*

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The editor sat on a hard bottom chair, trying to think a thought, and he plunged all his fingers about through his hair, but not one topic they brought. He had written on temperance, tariff and trade, and the prospect of making a crop, and joked about making ice cream and weak lemonade, till his readers had told him to stop. And weary of thinking, sleep came to his eyes, and he pillowed his head on the desk when the thoughts which awake had refused to arise, came in troops that were strong and grotesque. And as the ideas airly float he selects the bright one of the tribe; and this is the gem which, while dreaming he wrote:—"Now is the time to subscribe."—*Eaton Rapids Herald.*

HELPING HIM UT.

He was a bashful lover and had courted her long. She knew he loved her and knew that he was afraid to propose. She resolved to help him out.

"When I get married I hope to see you at my wedding," she said.

"Heavens!" he gasped, "I hoped to marry you myself."

"Well" she rejoined, as her cheeks flushed to the hue of a rosy sunset, "I meant I hoped to see you there as the groom." Then he fainted with joy.—*New York Press.*

Some careful person has estimated that there are 500,000 000 hairpins in daily use, not counting any of those the stable man picks up the next morning on the cushions of the sleigh.—*Boston Globe.*

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PROGRAMME CONTINUED.

Cast of Characters.

JOB ARMROYD, the Swart King	NEWTON BEERS
Gilbert Featherstone, a master of Bleakmore,	Carroll Daly
Sir Fred Loder, his friend	Robert Burner
Benjamin Blinker, a London Tiger	Chas. Thropp
Topps, a post boy	F. H. Worthy
Thomas, a butler	Wentworth Davis
Elias Craw, a humanitarian	Walter Eddings
Bowles, a policeman	Sam Chadwick
Poor Joe, a street waif	Miss May Lovington
Longbones, a miner	Charles Failed
Nellie Armroyd, Job's wife	Miss Lora Addison Clift
Tiddie Dragglethrope, a Lancashire lass	Miss Kate Romaine
Flounce, a domestic	Miss May Lovington
Agnes Wild, an outcast	Miss Annie Starr

Miners, Guests, etc.

During the evening, incidental to the stage performance, the Orchestra of the Grand Opera House, under the direction of MR. FRED L. EVANS, will perform the following selections:

OVERTURE—"Black Faces,"	*Hasfeld*
FANTASIA—"Visions in a Dream,"	*Lumbey*
OVERTURE—"Norma,"	*Bellini*
GALOP—"Sounds from the Barnyard,"	*Ferrazzi*

Programme Continued on Page 4.

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PROGRAMME CONTINUED.

Synopsis.

ACT I.—Home of the Swart King.

ACT II.—Heart of Bleakmore.

ACT III.—Featherstone's London Villa.

ACT IV.—London Streets at night.

ACT V.—A Cottage near London, and Job's Vision.

INCIDENTAL SONGS AND DANCES.

During the action of the play the following musical features are introduced: Act 1.—Song and Dance by Blinker with chorus by the company. Act. 3.—May Lovington in her great dancing specialties. Tiddie in Ballads. Act 4.—Policeman in tenor song.

Opera Glasses can be rented by applying to Ushers or at Box Office.

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